**SILVER FOR THE
DINING ROOM**

SELECTED PERIODS

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SILVER FOR THE DINING ROOM

SELECTED PERIODS

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BY
JOHN S. HOLBROOK

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TO my father, Edward Holbrook,
whose life has been my inspiration, and whose influence has always been exerted for the maintenance and uplift of artistic standards, this book is affectionately dedicated.

CONTENTS

PAGE

INTRODUCTION

xi

FLORENTINE PERIOD

A Dining Room	2
Black Coffee and Stand	7
Tureen and Meat Dish	9
Dessert Knife, Fork and Spoon (Florentine Pattern)	11

LOUIS XIV PERIOD

A Dining Room	14
Candelabrum	19
Black Coffee Set and Waiter	21
Tea Set, Kettle and Waiter	21
Salad Spoon and Fork, and Gravy Ladle	23

LOUIS XV PERIOD

A Dining Room	26
Compotier, Candlestick, Entrée Dish and Tureen (Louis XV Pattern)	31
Centerpiece, Pitcher and Tray (Louis XV Pattern)	33
Black Coffee (Louis XV Pattern)	33
Cold Meat Fork, Soup Ladle, Tomato Server and Salad Fork (Chantilly Pattern)	35

LOUIS XVI PERIOD

A Dining Room	38
Meat Dish, Urn, Pitcher and Tray	43
Black Coffee Set and Waiter	45
Tureen and Stand	45
Tea Spoon, Butter Pick, Coffee Spoon and Tea Maker (Tuileries Pattern)	47

JACOBAN PERIOD

A Dining Room	50
Bowl and Celery Dish	55
Entrée Dish and Vegetable Dish	57
Dessert Knife, Orange Spoon, Butter Knife and Butter Spreader (Baronial Pattern)	59

CONTENTS

EARLY GEORGIAN PERIOD

PAGE

A Dining Room	62
Tea Set, Kettle and Waiter	67
Kettle and Trophy Cup	67
Meat Dish, Pitcher and Tureen (Chelsea Pattern)	69
Individual Salad Fork, Orange Spoon, Oyster Fork and Ice Cream Spoon (Buckingham Pattern)	71

MIDDLE GEORGIAN PERIOD

A Dining Room	74
Tea, Sugar and Cream	79
Fruit Basket, Waiter and Candlesticks	81
Serving Spoon and Fork, and Pie Knife (Jefferson Pattern)	83

LATE GEORGIAN PERIOD

A Dining Room	86
Tea, Sugar and Cream, and Tureen	91
Salad Bowl, Loving Cup and Pitcher	93
Tea Spoon, Confection Spoon, and Sugar Tongs (King George Pattern)	95

COLONIAL PERIOD

A Dining Room	98
Pitcher, Tray and Candlestick (Plymouth Pattern)	103
Tea Set, Kettle and Waiter	103
Meat Dish (engraved) (Plymouth Pattern)	105
Tea Set and Kettle	105
Asparagus Server, Beef Fork, Berry Spoon and Table Spoon (Plymouth Pattern)	107

MARTELÉ

Rosewater Ewer and Stand	110
Fish Service and Punch Bowl	115
Trophy Cup, Pitcher, and Centerpiece	117
Terrapin Set and Tête-à-Tête Set	119

PREFACE

THE preparation of this book is the result of numerous inquiries for information of the kind contained therein. The work has been done carefully and only good models of the various periods have been used. Every precaution has been taken that both text and illustrations should be correct and accurate.

The author wishes to acknowledge his indebtedness and to express his gratitude to Mr. W. C. Codman, for his great interest and valuable advice, as well as for his careful designing of the interiors illustrated; to Mr. William Codman, for his preparation of many of the illustrations; to Mr. W. F. Kingman, for his execution of the interiors of the various dining rooms; to Mr. W. S. Stone and to others who have assisted with advice and drawings.

JOHN S. HOLBROOK.

PROVIDENCE, February 1, 1912.

INTRODUCTION

THE history of our country has been wonderful. Starting from humble beginnings, the various colonies united to break the chains of the mother country and take their place among the nations of the world. A century ago the new-born nation fought to maintain that place so dearly won and so precarious, and emerged from the War of 1812 with added prestige and surety of position. This struggle was succeeded by a period of adjustment and development and interstate strife culminating in the Civil War.

Following this last war came a period of reconstruction, and the true period of commercial development; interrupted at times, by severe and disastrous panics; and this period of commercial growth and prosperity, with one slight interruption of a warlike nature, has culminated to-day in placing us in a position of prime importance as a world power. We have our colonies, we are at peace with all the world, our navy and our army are at a high state of efficiency, and we are respected by all peoples.

One may well ask, what all this has to do with the development of our fine arts? The answer is that the fine arts are the highest and last stage of development of any civilization. Until this time, we have had little time, energy, or money to devote to the pursuit of the

beautiful. We have been too deeply absorbed in money getting and money saving, to spend our hard won gains for the mere gratification of our eyes, or even for the less æsthetic, but more common pleasure of rousing envy in our neighbors' breasts.

So, all through our period of commercial development the fine arts have lain dormant. It is true that in our early days, we had some artist craftsmen, either foreign born or of foreign descent, who wrought articles of great beauty; partly for the living there was in it for them, but more, at least I love to believe, for the pleasure of making beautiful things. And as there were people of culture and refinement among the colonists, the gentle folk so to speak, these articles of artistic merit have been preserved, even to our day.

Moreover, these things, the offspring of a new art, an outgrowth of another civilization transplanted into new soil, show the same beauty of line and restraint of decoration, as do most of the early movements of historic art. I am speaking, of course, of our colonial style, destined, alas, to die by an overdose of elaboration, which resulted in the hideous black walnut nightmares of our immediate forefathers. War followed and as far as art was concerned, famine. Then, as the new republic struggled onward and upward along broader lines, our whole energies were devoted to material things. Now we stand strong among the world powers, and our people have the leisure to look around, and to improve their homes with articles of beauty. And the opportunity is being seized with avidity. From everywhere come demands for new and beautiful articles in every line; and, as we open our eyes, and find we have all the historic styles of every older nation from which to draw, so we are drafting these older periods to our service. This is resulting for the moment in confusion. Louis XIV, Francis I, King George, and Queen Anne have been hopelessly mixed, but already order is beginning to come out

of chaos. Our people now demand period houses, or period rooms, and surely and inevitably, the modern American style is drawing nearer. What will it be? No one now living can answer that question with certainty. Probably, when developed, we shall have a style welded of a large number of the foreign elements we are now scattering about our houses so recklessly; a style perfected, as were the Italian and the French Renaissance, from the revivification of earlier arts. In its own good time it will appear; meanwhile, let us be patient, and by a more careful study and selection of the elements we know, prepare ourselves, our children, and our children's children, if necessary, to receive it tenderly, and develop it worthily, and give it the place of honor among the arts of all time. But let us not wait idly for something—the hour of whose coming no living person knows. Let us pave the way by the use and adaptation of the pure forms of older styles, even as did the Italians at the dawn of the Renaissance, and prepare ourselves, and cultivate our taste, and that of those who are to come after us, by whose hands this great development will be guided.

It is evident that with the stirrings of the art movement in this country, as they are now making themselves felt, the time has gone by for a hodge podge and potpourri of all the arts playing discord. Our tendency to-day is to isolation, selection, and purification of all historic styles. And this is felt in our homes, in furniture, wall coverings, ornaments, china, glass, and silverware. It is to aid in this selection and harmonizing of one part of the home, the dining room, that this work is written. It is not the purpose of the author to describe and illustrate all the historic periods of art. A few, such as seem to appeal most to our modern civilization, have been selected, and are studied and shown in their purest and best forms.

In looking through these pages, the reader must remember that the original styles as described, did not, by any means, contain all the articles illustrated. Our

upward progress has involved far greater complications of living, and hardly a month goes by that some new utensil for the dining room is not brought out, for some new need, real or fancied.

So the styles shown embrace the forms and decorations of their respective periods as applied to modern needs. They are revived with modern life. Naturally, it would be impossible in a work of this scope to describe every article used on the modern table, in each style. Hence, the illustrations show only a few of the principal pieces in each mode of decoration; and if the work aids in the harmonizing of one single home dining room, the author will feel repaid for his effort.

Florentine Period

A Dining Room — the Florentine Period

FLORENTINE

Forms rather symmetrical, inclined to the classic; decoration very rich, covering nearly all the surface; characteristically of figure work, scrolls and Arabesque ornaments symmetrically disposed, ornament dying away into the background; relief delicate and rather low; mouldings not strongly characteristic

THE FLORENTINE

HIS style, so called, is the embodiment of the form and spirit of the early Italian Renaissance, a movement taking its rise in Florence, late in the Fourteenth Century, and destined to sweep over the whole civilized world. The learned men of Italy, by a fresh study of antique civilization, literature, and monuments, awoke to the beauties of a by-gone day. The Gothic style was passing, choked by the weeds of over-elaboration and meaningless detail. A new style of art was needed, and the study of ancient civilization supplied the impetus.

As has been said, most historic styles, in their early stages, pay great attention to beauty of line, and decoration is subordinated wholly to the form. The early Italian Renaissance was no exception. Form was paramount, but the Italian artists could not confine themselves to form alone; their whole nature demanded color and decoration, and so we find a wealth of ornament in color, or modelled, applied to all their objects. It is true, the decoration was always carefully subordinated, and it was also very delicate and refined. In the early period, scrolls were freely employed, as well as Arabesque ornaments of various kinds, with fanciful birds and beasts, their bodies often

ending in clusters of leaves. This decoration when painted was characterized by great delicacy and purity of line, and when raised, as in panels of pilasters, column capitals, or on metal work of bronze, silver, or gold, it was low and delicate in relief, the extremities of the relief work dying almost insensibly into the background.

To-day the revivification of this style has been used in the Florentine pattern of spoons, forks, and small table silver here shown, a pattern characterized by the delicacy of its ornamentation and beautiful die work, wherein the relief melts away softly into the gray background, and we

see the same characteristics in part of the dinner service illustrated. In both, there is careful restraint of the ornament, and entire absence of the over-elaboration which appeared in the later and fully developed Renaissance; at the same time, there is great richness of effect, which is given by careful adherence to ornament belonging to this early period. This richness makes the style peculiarly suited to important services for those who contemplate extensive entertainments, and a handsomer and more refined table, than would be presented by the use of silver of this period, can hardly be imagined.

EWER
BY
BENVENUTO CELLINI

Florentine Black Coffee and Stand

Florentine Tureen and Meat Dish

The Florentine Pattern — Dessert Knife, Fork, and Spoon

Louis XIV Period

A Dining Room—Louis XIV Period

LOUIS XIV

Forms symmetrical, decoration rich, architecturally disposed, inclined to stiffness; relief bold, not delicate, ornament evidently derived from stone carving; architectural in character, plain surfaces frequently matted; characteristic ornaments, garlands, masks, and swags; mouldings, where decorated, show lambs' tongues, egg and dart, and architectural motifs

LOUIS XIV

THE period of Louis XIV was the so-called "Golden Age" of France. The reign was a very long one, the government extremely powerful, and the ministers and the monarch himself men of great strength of character. France had taken up and followed the lead of the Italian Renaissance, and now, in her Golden Age of wealth and power, was to surpass her instructress.

Seldom, if ever, has any period of history been marked by such magnificence. Louis and his ministers encouraged and coveted all that was splendid in art, and fostered the development of all arts along the lines of greatest display. At the same time, the debasing quality of the rococo had not yet made its appearance, or if it had, lurked inconspicuously in the background.

The Louis XIV period was essentially one of size; large chateaux, large palaces, large gardens, large statues, large paintings. Everything was large, and with size, the scale of ornament also increased. The style is not a dainty one, but lends itself to the utmost magnificence, and a more superb style for services for great entertainments can hardly be conceived. It is monumental, stately, —we may say regal. Formality is its chief characteristic, and symme-

try of form and of decoration always appear in pieces of this period. True, the ornament seems stiff at times, even hard and cold, so entirely different is it from the rich, though subtle beauty of the Florentine, or the delicacy and refinement of the Louis XVI; but this defect, if defect it be, is more than compensated for by the splendor and magnificence with which this style decorates its examples. It is essentially architectural, for it was the great architects of the "grand monarque," who not only built his buildings, but designed their interior decorations, and the ornaments and contents in many cases. Architectural forms, such as consoles, columns, or capitals were applied in new and fantastic manners, so that they could hardly be recognized; while for ornament, the guilloche, lamb's tongue, egg, and dart appear everywhere. Coupled with these are garlands, masks, and swags, all treated in a strong and imposing manner, showing the survival of the tradition that they were originally designed to be cut in stone.

For large banquet halls, great entertainments, and the magnificent homes of wealth, no more suitable style can be chosen.

INK CABINET
BY
ROBERT DE COTTE

Candelabrum — Louis XIV Period

*Black Coffee Set and Waiter, and Tea Set, Kettle and Waiter
Louis XIV Period*

Salad Spoon and Fork, and Gravy Ladle — Louis XIV Period

Louis XV Period

A Dining Room — Louis XV Period

LOUIS XV

Forms non-symmetrical, fantastic, rococo, no characteristic mouldings; decoration rich, elaborate, non-symmetrical, the ornament dissolving in free curves; appearance of pieces rich and decorative; characteristic ornaments, sea-shell, foliage nests, and palm branches, with various fantastic forms; mouldings rarely used, seldom decorated; borders fantastic and non-symmetrical.

LOUIS XV

WITH the advent of Louis XV, began a reign of extravagance and folly in France, such as has rarely been equaled in the history of any country. The King's remark: "After us the deluge," was more true than perhaps he realized, and was the keynote for the court and the people of his time.

The former style (Louis XIV) had been marked by great richness and grandeur, but while all ornament was elaborate, there was no meaningless decoration, and form was still paramount.

Not so in the style now under discussion:—"After us the deluge," away with all conventions, away with all fettering rules. Form was now made subservient to ornament. Ornament began to take on shapes more and more fantastic and elaborate, drawing its inspiration not from the classic, nor from the former style, magnificent though that was, but from every imaginable source. So we find in silverware, as in every other branch of the arts, wonderful forms, enriched with a wealth of ornament, much of which can be traced to the baroque and rococo of the late Renaissance in Italy, the ornament dissolving in free curves and lines, avoiding all semblance of symmetry.

This style has been, and is still very popular. Its freedom from convention, and capricious beauty of line allow its devotees the use of almost any inspiration for decoration, yet withal, the ornament is treated in a manner as characteristic as is its treatment in either the preceding style of Louis XIV, or in the following style of Louis XVI.

It is suited either to elaborate dining rooms, or to those of more modest dimensions, and is capable of gayety and lightness, which can be very pleasing when its vagaries are kept within reasonable bounds. Not as monumental as the Louis XIV, its lack of formality gives it a more intimate feeling, which makes it particularly well adapted to home dining rooms where gayety and richness of decoration are sought; and to those of taste, to whom the classic feeling of the Louis XIV and XVI, and the severe beauty of the Middle Georgian and Colonial styles do not appeal.

TUREEN
BY
ROETTIERS

*Comptoir, Candlestick, Entrée Dish, and Tureen.
Louis XV Pattern*

*Centerpiece, Pitcher and Tray, and Black Coffee
Louis XV Pattern*

*The Chantilly Pattern — Cold Meat Fork, Soup Ladle,
Tomato Server and Salad Fork*

Louis XVI Period

A Dining Room — Louis XVI Period

LOUIS XVI

Forms strongly classic; decoration subservient to form, architecturally disposed, restrained, often leaving plain surfaces; flutings frequent, ornament delicate, dying into the background, floral scrolls, garlands, and bowknot often used; characteristic mouldings, the reed and ribbon, the laurel, the lamb's tongue

LOUIS XVI

WITH the accession of Louis XVI and Marie Antoinette, came a complete revolution in the world of Art. The extravagances of the Louis XV period had run their course, and by their own folly had caused a reaction which was to sweep them out of existence.

The transition was quickly accomplished, for a revolution of this kind, and the few pieces of the transition show markedly the refining influence which was to dominate the Louis XVI period in matters artistic.

The marked characteristic of the style is a well-defined return to more symmetrical and more classic forms. Again form became the essential feature, as it has been in every good artistic style, and decoration secondary. As to the decoration, all the extravagances of stalactite, shell, and sea-weed decorations were thrown aside, and a return was made to more classic models. But now, the delicate beauty of the early Italian Renaissance seems to have served as the inspiration. This delicacy was lost in the regal magnificence of the Louis XIV, and smothered in the wealth of detail of the rococo and baroque in Louis XV, but now it comes to its own, or at least, it seems to have inspired the artists of Louis XVI. Inspired,

but not served as a model, for there is no slavish copying in Louis XVI work. The ornament is classic and architectural in character, and many of the elements of former styles reappear, — the laurel, reed and ribbon, festoon, swag, etc., but always treated in a new and characteristic manner, and one which easily identifies any piece of ornament of this style. Decoration of forms was refined, restrained, and treated with great delicacy. For all its return to more architectural lines, this period is by no means cold and severe, and the introduction of cupids, and cherubs' heads, with floral baskets, etc., gives a warmth and life to this new style which are very characteristic.

Another point of interest for us in America in the Louis XVI period is the fact that this style, transmitted through England in the time of the Georges, gave rise to our own Colonial, than which no style better adapted to our real home needs has been developed. One of its main elements of strength lies in the fact that it is in such exquisite taste, when well executed, one never tires of it, as one often does of the more elaborately ornamented or overornamented styles. It is good to live with, in everyday homes, and upon the banquet table its refined beauty places it beyond reproach.

VASE BY CHARLES NORMAND

Meat Dish, Urn, Pitcher and Tray — Louis XVI Period

*Black Coffee Set and Waiter, Tureen and Stand
Louis XVI Period*

*The Tuileries pattern — Tea Spoon, Butter Pick, Coffee Spoon
and Tea Maker*

Jacobean Period

A Dining Room — Jacobean Period

JACOBEOAN

Forms usually symmetrical, inclined to heaviness, decorated either elaborately or very slightly; characteristic decoration, shields, strap ornaments, and panels; mouldings few, often undecorated, but where decorated, the gadroon is the most common form

JACOBEOAN

THE Jacobean period in England, the time of the Stuart Kings, marked the decline of the Gothic and the beginning of the Renaissance art in that country and was a period of transition. The English have always been conservative in matters artistic and took up the Renaissance movement rather slowly and at a period much later than that of its development on the continent. In the history of this particular movement there were good reasons why this should be so; viz., the Civil War and the Cromwell Commonwealth. These two events in English history were not calculated to foster art development and indeed were iconoclastic rather than constructive. With the Restoration in 1660, however, and the accession of Charles II, many noble families that under the Cromwell regime had been either exiled or in hiding came once more into prominence. During their absence as fugitives, their goods and chattels had in most cases been confiscated and wholesale destruction had reigned, leaving the houses in many cases stripped bare of furniture and interior decorations. With the Restoration, a considerable impetus was given to the art movement. Householders were busy removing traces of the late insurrection, restoring

their dwellings, and filling them with new furniture and articles of service fashioned in the manner of the time. And what was this manner? The persistent traces of Gothic art were welded to new elements imported from France and Italy, giving rise to a style full of character and individuality, entirely different from other art movements of the time.

France and Italy were using color freely in their furniture and decoration, but in England this was not so, dark oak and walnut being largely used. Mahogany and the more precious woods of a later day were, of course, unknown. As to the characteristic qualities of the art we find a peculiar mixture. Gothic features of the time of "good Queen Bess" still persisted, notably the strap ornament, plain and decorated, but coupled with this appear masks, scrolls, and other Renaissance ornaments showing unmistakably their French and Italian origin, though rendered in a manner entirely different from that of the land of their birth. Interiors, particularly dining rooms and large halls, were wainscoted with somber oak, leaving a narrow plaster frieze between it and the ceiling, the latter being done in a more or less florid strap ornament. In later Jacobean times ornamentation became quite elaborate, but no matter how elaborate, the strap persisted in some form and remained one of the chief characteristics of the style.

As to the silverware of the time, this was still crude in design and execution. The pieces were few and the silversmithing not of a high order. But based on the elements found in silver and other decorative pieces of the period a new development has been made, the crudeness of execution being toned down, and the result is a style of considerable beauty and distinction with a character peculiarly its own, well-adapted to the modern Jacobean room.

STEEPLE CUP
HALL MARKED
LONDON, 1611

Bowl and Celery Dish — Jacobean Period

Entrée Dish and Vegetable Dish — Jacobean Period

*The Baronial Pattern — Dessert Knife, Orange Spoon, Butter
Knife and Butter Spreader*

Early Georgian Period

A Dining Room — Early Georgian Period

EARLY GEORGIAN

Forms inclined to the fantastic, partaking somewhat of the Louis XV character; decoration usually secondary, somewhat coarse, leaving considerable plain surface; Louis XV characteristics of decoration are much in evidence; gadroon is the characteristic border or moulding; other decorations largely conventionalized leaves and flowers; execution of pieces inclined to crudeness

EARLY GEORGIAN

QUEEN ANNE died in 1714, and was succeeded by George I, and the art development which followed, the so-called Georgian period, in England falls readily into three subdivisions. Naturally, the nearness of France and her commanding position in the arts lead us to look for relationship between her art history at that time and that of England.

Earlier, the English had not been making great advances in art matters; the Gothic influences had persisted in the British Isles later than on the continent, and were felt clear down to the time of Queen Anne, and even in the Early Georgian period such a master as Chippendale still exhibited considerable Gothic feeling in his work. The result was that the most splendid period of French art, the Louis XIV, had little influence in England, and when the English artists and artisans began to draw inspiration from their neighbors, they drew first from the period of the Regency in France, for perhaps eight years, and then from 1723 onward their inspiration came from the extravagant and rococo style of Louis XV.

The result as shown in the Early Georgian period, as might naturally be expected, gave rise to an elaborate, highly ornamented style of art. Chippendale was the great exponent in furniture, and his creations clearly show

Louis XV influence in their elaborate stalactite and shell ornaments, their twisted ribbons, and ornate decorations.

So in metal work we find the florid style gaining the ascendancy under the leadership of Paul Lamerie. True, the simpler borders, such as the gadroon, still occurred to a considerable extent, due perhaps to English conservatism, but grafted upon simple borders and forms came all sorts of elaborate and twisted flutings, shell ornaments, and floral decorations, still conventional in design, it is true, and rarely if ever going as far as the extreme Louis XV products, but strongly enough rococo to demonstrate clearly their affiliations with the contemporary French style. At the same time, some of the plainer shapes of Queen Anne still persisted, and are found clearly in this period, but the predominating influence was French, and it increased in power all through the reign of George I and George II, and until the classic reaction set in, in the time of the third George.

It should be interesting to note how nearly this early period of Georgian coincides with the reign of Louis XV. George I ascended the throne in 1714, Louis XV in 1715. The regency lasted until 1723 and the art of the regency was more restrained than that which followed during the majority of the King. 1725 saw about the last of the Queen Anne and simple forms in England. 1727 saw the accession of George II, who reigned until 1760. Robert Adam, leader of the revival of classic art, was born in 1728, travelled and educated himself until about 1760, when he returned to England and began the practice of architecture and decoration. Louis XVI ascended the French throne in 1774, nearly at the time the classic reaction first made itself felt in England. It is remarkable how nearly the changes of style in the two countries coincide throughout the period under discussion.

CHIPPENDALE TEA CHEST

*Tea Set, Kettle and Waiter, and Kettle and Trophy Cup
Early Georgian Period*

The Chelsea Pattern—Meat Dish, Pitcher and Tureen

The Buckingham Pattern—Individual Salad Fork, Orange Spoon, Oyster Fork and Ice Cream Spoon

Middle Georgian Period

A Dining Room — Middle Georgian Period

MIDDLE GEORGIAN

Forms strongly classic, drawing their inspiration chiefly from Pompeii; frequently urn or vase shape; decoration delicate, low relief, or engraved — chiefly the latter; mouldings architectural, bead, thread, and simple, undecorated mouldings; ornament symmetrical, large plain surfaces being frequent; decoration entirely subservient and secondary to form

MIDDLE GEORGIAN

GEORGE III ascended the throne of England in 1760. The time was propitious for a reaction in matters artistic, and the men who were to lead that reaction were ready to step forward and take their places. Robert Adam returned from foreign studies about 1760, and with his brothers, began the profession of architecture and interior decoration, he being appointed King's architect in 1762. They were designers—not constructors—but they found men ready to work out their designs, and to take the lead with them in guiding English Art away from its rococo type. Such men came forward as Shearer, Heppelwhite, and Sheraton for furniture, Wedgwood for pottery, while among metal workers the names of Mordecai Fox and Charles Kandler came prominently to the front.

It is this middle period which is most interesting to us here in America, for it coincides in date with the flowering of our own colonial style,—which indeed is based on it.

Louis XV died in 1774. With him passed the period of riotous extravagance of ornamentation in French art. Under Louis XVI a strong reaction toward the classic set in immediately, and this tide undoubtedly aided to a considerable extent the Adam brothers and others in bringing forward the classic revival in England.

Form now again became of the first importance, and as furniture carving was practically done away with in England, so in metal work, high relief work, repoussé chasing and casting quickly disappeared, and the former highly ornamented style was succeeded by one of pure classic lines and extremely restrained decoration, largely engraved or flat chased, or in very low cast relief. This reaction to the classic followed in general lines the contemporary French movement, but it had its own individuality strongly stamped in the great decrease of relief decoration, for the French, even in the most delicate and refined period of Louis XVI, never gave up their chasing and carving, as was the case among the English masters. The Adam brothers, who led the classic movement, were strongly inspired by the treasures of Ancient Greece and Rome and Pompeii. This influence is very marked, particularly in metal work, in the strong resemblance of most of the shapes to ancient classic forms.

With the death of the Adam brothers, and the passing of their influence, and that of the master craftsmen inspired by them, almost at the time of the death of the sovereign, a new period, the Late Georgian, ensues, as distinct from the pure lines of the middle period we have just been studying as was this period from the preceding one.

DECORATIVE DETAIL
BY
ROBERT AND JAMES ADAM

Tea, Sugar and Cream — Middle Georgian Period

*Fruit Basket, Waiter and Candlesticks
Middle Georgian Period*

*The Jefferson Pattern — Serving Spoon and Fork,
and Pie Knife*

Late Georgian Period

A Dining Room — Late Georgian Period

LATE GEORGIAN

Forms symmetrical, decoration heavy but restrained, leaving many plain surfaces; characteristic border, the vine — usually cast and applied; flutes frequently employed; inclined to heaviness and coarseness; raised decoration frequent, either cast and applied, or chased, usually though not always symmetrically disposed

LATE GEORGIAN

GEORGE III died in 1820, and was succeeded by George IV, and he by William IV. For the purposes of the study of art in England the two reigns may be considered one.

With the passing of the classic influence, led by the Adam brothers and their followers, came a return to carving and relief work, and a general style of decoration, of which John Flaxman, R. A., was leader and chief designer, merging finally into the period known as Early Victorian.

While it may be said, in some measure, that this return to raised decoration partook somewhat of a return to the Early Georgian period, nevertheless, the later development has certain well-defined characteristics of its own, which distinguish its specimens from the work of the older time.

In furniture the return to relief work is evident in the great increase in carved decoration. This carving and the forms of this furniture partake of the nearly contemporary French Empire designs, this resemblance being the more enhanced by a frequent application of gilt bronze mountings. In metal work the relationship to the Empire period is not as clearly shown, however, as in furniture. The bodies were shaped in a more finished manner than in the

Early Georgian, and the gadroon and simple borders of that period gave place to more elaborate cast borders and mounts of flowers, shell, grape vine, etc. The body chasing as a rule was better done than in the earlier examples, and in many instances possessed a distinctly refined effect. Flat chasing was still employed to a considerable extent, particularly on flat surfaces such as waiters, trays, etc., and much of the chasing, where not absolutely flat, was done in a very low relief. Proportions of form were more carefully studied, but there is still some crudeness like that which characterized the Early Georgian.

This style, passing gradually into the Early Victorian, marks the end of well-defined periods in England, for the succeeding style under Queen Victoria is practically a development from it, and when that died, there succeeded a period of chaos in matters artistic in England, as in France and America, which is only now beginning to be cleared up by the study of the great historic periods we have glanced at here.

True it is, that in England there were the Gothic and Classic revivals under Victoria, but they can only be regarded as sporadic, and not vitally active artistic movements. They were slavish copyings of former styles, lacking leading minds of sufficient strength to imbue them with life, as the earlier men who brought about the Renaissance in France, Italy, and England had been able to do.

Just as in former styles, the purer forms gradually died into overelaborated forms covered with meaningless decoration, so the Late Georgian, beginning as a style of more or less dignity and restraint, died in the Victorian, choked by a mass of meaningless and senseless decoration.

WINE COOLER
By R. GERRARD, MADE 1816

Tea, Sugar and Cream, and Tureen — Late Georgian Period

Salad Bowl, Loving Cup and Pitcher — Late Georgian Period

*The King George Pattern — Tea Spoon, Confection Spoon
and Sugar Tongs*

Colonial Period

A Dining Room — Colonial Period

COLONIAL

Forms simple, symmetrical, in the earlier style either undecorated or with very slight engraving; in the fully developed period decoration restrained, mostly engraved, seldom in relief, enrichment by borders, usually of simple undecorated forms; the best examples show inspiration of the Middle Georgian; the engraved decoration is usually disposed in bands, wreaths, or in some symmetrical manner

COLONIAL

THE history of silverware in our own country dates back to early Colonial days. In fact, when Captain Newport sailed to Jamestown in 1607, two goldsmiths, a refiner and a jeweler, accompanied him, but their chief object in life seems to have been to search for gold.

In Massachusetts, the names of John Hull and Robert Sanderson came prominently to the front in the middle of the Seventeenth Century.

It was the Eighteenth Century, however, that saw the great development of Colonial silverware; and, at this time, we find the names so well-known on Colonial heir-looms treasured in old families today. This is the time of the Burts, Jacob Hurd, and the Reverses, of whom Paul Revere of Lexington and Concord fame was the best known. Others might be named among our noted Colonial silversmiths, if space permitted, for there was a considerable number of them.

Knowing the early history of our colonies, and their foundation by people, most of whom had strong religious feelings, of Protestant, Calvinist, Huguenot, or Puritan tendencies, it is natural to suppose that a florid or ornamented style would not appeal to them, and this is evident in the productions of the time. The earlier smiths

worked largely on church utensils, and chalices, patens, beakers, and basons were made of the greatest plainness and, in many cases, without decoration of any kind or with only an engraved inscription. Later, as domestic silver began to be more sought for, more decoration was allowed, but all through the pure Colonial style the form was paramount—decoration was entirely subservient, and consisted only of flat chasing, engraving and simple borders.

The flowering of the Colonial style was from 1760 to about 1820, and as communication was more or less regularly established with the Mother Country, we naturally look for the influence of English makers upon our own style. Nor are we disappointed, for, though the early American Colonial silversmiths refused to use the florid Early Georgian style for inspiration, the coming in of the middle period of Georgian, guided by the Adam brothers, developed a style which could not but strongly appeal to the Colonial workers of the same period in this country. So we find American silver, of late Colonial and Revolutionary days, strongly allied to the contemporary style of England, thus completing the chain which we have traced to the Louis XVI period of France. Form remained the important part, as at first, and the pure classic forms were decorated with beautiful engraving or flat chasing, always

architecturally disposed, never meaningless, but enriching the piece in a very satisfying and beautiful manner. As to table silver, that is, spoons, forks, and knives, these remained articles of utility, and very little decoration was applied to them at any time during the flowering of the style. They were still articles of sufficient rarity to be deemed of enough importance to be mentioned in wills and bequests of the time.

FLAGON BY
PAUL REVERE

CHALICE BY
SAMUEL EDWARDS

*The Plymouth Pattern — Pitcher, Tray and Candlestick
Tea Set, Kettle and Waiter — Colonial Period*

*The Plymouth Pattern — Meat Dish (engraved), Tea Set
and Kettle — Colonial Period*

*The Plymouth Pattern — Asparagus Server, Beef Fork,
Berry Spoon and Table Spoon*

Martelé

Rosewater Ewer and Stand — Martelé

MARTELÉ

Forms variable, frequently classic, often fantastic; decoration subservient to form, largely natural, not conventionalized; ornaments always raised but melting away into the background; non-symmetrical, mouldings entirely lacking; plain surfaces always hammered

MARTELÉ

ABOUT 1895 the largest silverware concern in America, led by its president and chief designer, decided that the time was ripe for a new style of silverware. They were well acquainted with the modern art movement, and had watched its development. It was felt that the limit of mechanical perfection had been almost reached, and that art was being sacrificed to mechanics. The problem was to develop a line of silverware which should be essentially an art production, and to do this it was decided to educate certain of the best men in the shop along new lines. With this idea in mind, the creation of an entirely new set of designs was started, and these designs have been unfettered by the conventions of historic styles, but at the same time they have not shown the extreme qualities of some of the examples of modern art. This is a style in which every piece is individual, and in which no piece can be absolutely duplicated, because mechanics has no part. The form is the important thing, and the decoration, far from being conventional, partakes almost wholly of naturalistic forms: waves of the sea, natural flowers, mermaids, fishes, cloud effects, — almost anything can be used provided it is treated in

a naturalistic manner. It was an extremely difficult and expensive proposition to develop the workmen to the point where they were able to turn out satisfactory pieces. The artisan was given a design and a flat sheet of metal, and told to work it out by hand, with a hammer and such hand tools as were necessary for the design he saw before him. There were many failures at first, and some discouragements, and for three or four years not one single piece was put on the market; but, finally, the small corps of select men became expert in this work, and they are to-day turning out these art productions. Where vases, bowls, and tankards were first essayed, the movement has spread, until it now includes entire dinner services, and all sorts of ornamental and decorated silver. As has been said, from the very nature of it, it is essentially artistic. It is the work of a man's hands, unaided by machinery of any kind. The marks of the hammer are left apparent upon the surface, giving a soft misty texture, which cannot be obtained in any other way. It is costly silverware, and must always remain so, for its production requires the greatest skill and infinite and patient labor, but it cannot be doubted that for those who seek individual art productions, who want a service which cannot be duplicated, the Martelé must appeal.

Fish Service and Punch Bowl—Martelé

Trophy Cup, Pitcher, and Centerpiece — Martelé

Terrapin Set and Tête-à-tête Set — Martelé

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